

Goodness and Beauty

People came to know that they are the greatest among all the other creatures on earth, not because they walk on two legs, not because they speak proper and useful words, not because they are the only creatures who can laugh as the French philosopher Henri Bergson (1859-1941) thought, but because they realised that they are social beings, and able to work and make tools, and transfer their work from a generation that made it to a generation that will develop it. It is this work that gave time a conception in history.

The human literary and artistic creativity was a result of the human being's virtuous efforts which tightened the connection between the inherited aesthetic values and the purports of the creative efforts which wrapped up on them. That is what many thinkers and philosophers, throughout the ages, had been articulating that art and literature are civilised phenomena connected to the moral development of societies, through the conceptual development of the human social activity, and through the feelings of the human soul in life, love, pain, fear, etc.

George Santayana (1863-1952) mentioned the warm relation between the good work and the aesthetic values, beginning with the cave drawings and through the hunting festivals which inspired Will Durant in his *The Story of Civilization* to mention that behind those brave hunters underlies everything we got from literature, philosophy, art, poetry and creeds, for the hunters had shown their skill, adventure, and heroism to utilise the earth's resources for the human benefits since the Stone Ages.

It is said that the beauty of the human work and all the history of arts and literatures had a common human origin, which was the expressive process that the body carried out since the first process of sensual realisation. The German philosopher Hegel (1770-1831) maintained that the heroic work was the basement on which the literary and formative arts had flourished. On the other hand, the materialist writers of the 19th century, such as the Russian radical journalist Chernyshevski (1828-1889), mentioned that the beautiful is the life, that is, the life that responds to our human demands and conceptions.

It is evident that there is a relationship between work and beauty. For example, art, in its broadest sense, is an attempt to keep an eye on "some work", or to affirm it and remind us of it. Art derives its aesthetic values from the nature of its connection to certain time and place within meshy, moral relations that link a simultaneous specialty to a comprehensive human entirety where a work in a portrayal or in a poem keeps its symbolic indication from which it derives its continuance.

A repulsive work of wars and torments may turn into aesthetic values when we connect the atmospheres of poems and artistic paintings to a lesson that would enhance goodness. Or, artistic and literary works may give us provocative lookings when they portray poverty and the sufferings of the oppressed. These lookings may urge us to do certain works that would ensure the values of justice, goodness and equality.

If beauty is connected to concepts of a good work, then it is also able to exceed over the superficial borders of any work to achieve a comprehensive meaning and a supreme value. Besides, the principal essence of an aesthetic value begins from a good work that indicates to the beneficial effect, not as a function, but a purpose that lies outside the work itself. It is like the nature whose beauty cannot be separate from the real value of its bounty. That is what the German philosopher Kant (1724-1804) aimed at when he said

that nature is beautiful because it looks like art. Art is beautiful when we realise that it is art as it looks in nature. The beautiful is that which pleases. It cannot please but through harmony between the values of life and the values of art. Beauty is truth, and truth is beauty, as Hegel says, and both of them emphasise some work to show another meaning for the conventional conception of good work.